

EXTENSIONS OF REMARKS

IN CELEBRATION OF THE LIFE
AND THEATRICAL ACHIEVE-
MENTS OF SHAUNEILLE PERRY

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. RANGEL. Mr. Speaker, today I rise with great cultural pride to join Byron Lewis, CEO of Uniworld Group, Woodie King, Jr., Founder and Executive Artistic Director of New Federal Theatre and Voza Rivers, Co-Founder and Executive Producer of New Heritage Theatre to celebrate the life and theatrical achievements of renowned actor, author, director and educator, Shauneille Perry.

On November 13, 2011, at Harlem's landmarked Riverside Church, the Uniworld Group, New Federal Theatre and New Heritage Theatre will join hundreds of actors, playwrights, designers, technicians, and students in the field of Black Theater to say thank you to Shauneille Perry for her historic accomplishments and contributions to American Theater.

Shauneille Perry was born on July 26, 1929, in Chicago to a very prominent African American family. Her father, Graham T. Perry, was one of the first African American Assistant Attorney Generals for the State of Illinois. Her mother, the former Laura Pearl Gant, was one of the first African American court reporters for the City of Chicago. Ms. Perry is also the niece of real estate broker and political activist Carl Augustus Hansberry and Africanist scholar William Leo Hansberry. She is also the first cousin of Carl Hansberry's daughter, Lorraine Hansberry, famous playwright and author of the 1973 Tony Award Best Musical, *A Raisin in the Sun*.

Shauneille attended Howard University, where she was a member of the Howard Players under the direction of Owen Dodson. In 1950, she received a B.A. in drama from Howard. Her studies followed at the Goodman Theatre Art Institute in Chicago, where she received her M.A. in directing. She is also a Fulbright Scholar at the Royal Academy of Dramatic Art in London.

In Chicago of 1957, Perry married Architect Donald Ryder. Several months later, she received national exposure as the second place winner in the 1958 Picturama Contest, an essay competition sponsored by *Ebony Magazine*. She took advantage of the prize with her husband, which was a \$4,000, three-week tour of Paris. By the end of the decade, the couple relocated to New York City, where it did not take long for her to establish herself as an actor.

In the late 1950s and early 1960s, she acted in various productions on the New York stage including *The Goose*, *Dark of the Moon*, *Talent '60*, *Ondine*, *Clandestine* on the *Morning Line* and *The Octoroon*. Her work as Lilly Ruth, a pregnant girl in the short-lived off-Broadway production of *Clandestine* on the *Morning Line* received particular notice. After her many successes as a performing actor,

Shauneille switched her career toward writing, directing, and raising a family.

Following in the footsteps of Vinnette Carroll, the first great African American playwright, stage director, and actor to direct on Broadway with the hit gospel revue, *Don't Bother Me, I Can't Cope*, Shauneille became one of the first African American women to direct on the New York stage. Her notable works on the Broadway and on the national and international tour stage include one of her early efforts, the *Mau Mau Room*, at the Negro Ensemble Company. It was the first major stage production of a play written by J.E. Franklin.

Shauneille Perry staged the productions of *Strivers Row*, *Looking Back*, the music of Micki Grant by Rosalie Pritchett, *Sty of the Blind Pig* by Phillip Hayes Dean for the Negro Ensemble Company, *Moon on a Rainbow Shawl* produced by Voza Rivers at Harlem's Roger Furman's New Heritage Theatre, the award-winning production of Paul Robeson, and the original off-Broadway production of J.E. Franklin's play, *Black Girl* for Woodie King, Jr.'s New Federal Theatre, which became a film directed by another award winning actor and civil rights activist Ossie Davis.

A gifted writer of several plays including *Pearl*, a short story collection and children's musical *Mio*, which she staged as a workshop production at the New Federal Theatre in the fall of 1971. Shauneille's work includes *Sass and Class*, *In Dahomey*, *Music Magic*, *Daddy Goodness* with Clifton Davis; *Last Night, Night Before*, *Things of the Heart*, *Marian Anderson's Story*, and *Sounds of the City*, a 15 minute daily soap opera that aired on the Mutual Black Network in the mid-1970s for Byron Lewis' Uniworld Group, Inc. Shauneille Perry's other gifted works include the KCET teleplay of John Henry Redwood's *Old Settler* starring Phylicia Rashad and Debbie Allen, *Black Beauties for Equity Fights Aids* and the narrative for the 2005 Harlem Exhibition at the Museum of the City of New York.

An innovator and contributor of the Black Arts Movement, Shauneille Perry has been honored with four AUDELCO Awards, two CEBAS, the Lloyd Richards Award of Directing (National Black Theatre Festival), the Black Rose of Achievement (Encore Magazine), the distinguished Howard Player and Alumni Awards, and the Scholar Achievement Award from Lehman College of the City University of New York, where she was a professor of Theatre and Black Studies.

Mr. Speaker, please join me and a grateful nation in celebrating the life and theatrical achievements of Shauneille Perry as a living legend of the American and Black Theater. Her talented works and legacy will forever remain in our ever-changing world. With her accomplishments and contributions, the Black Theatre community has had the opportunity to help advance the quality and heritage of the American Theatre.

150TH YEAR OF THE UNIVERSITY
OF WASHINGTON

HON. DAVID G. REICHERT

OF WASHINGTON

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. REICHERT. Mr. Speaker, I am happy to co-sponsor the resolution commemorating the 150th anniversary of the founding of the University of Washington. On this momentous occasion, I'd like to personally thank UW for its outreach to the community, academic leadership, and overall impact on the Puget Sound region.

Each time I return to my district, Mr. Speaker, I am reminded of the incredible work of the University of Washington and its many contributions to our state and nation. The UW is not only a leader in educating students, but also the entire community; hosting several professional and informal public events on medicine, agriculture, the environment, current events, history, transportation, weather patterns, and much more. The pioneering work done at UW research laboratories in medical research is astounding. The university collaborates with other professional organizations as well as academic institutions; no duplication, just groundbreaking research. The teaching and research at UW have international significance. It is saving lives and changing long-held perceptions. Across cultures and countries, UW's work is significant.

Every year, UW is featured as one of the leading universities in the nation—indeed, in the world. Its schools of medicine, science, forestry, engineering, business, public affairs, and law consistently rank at or near the top of multiple ratings lists. It is an amazing place to learn and grow. The Puget Sound—and the world—is a better place because of UW.

Especially during football season, watching dozens of people, young and old, walking down the street wearing the purple-and-gold is remarkable. The support for every part of the UW from its alumni is a testament to its influence and longevity. The community loves UW and UW loves its community. The professors, students, faculty, alumni, boosters, coaches, and facilities that make the Puget Sound home, also make the Puget Sound unique.

Mr. Speaker, the University of Washington is a unique and historic institution. Its true impact is immeasurable. UW's outreach and academic accomplishments are legendary. Here's to the next 150 years, Mr. Speaker. Go Dawgs!

IN CELEBRATION OF THE OLD
BROADWAY SYNAGOGUE'S 100TH
ANNIVERSARY

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. RANGEL. Mr. Speaker, today I rise to celebrate with the parishioners of my beloved

• This "bullet" symbol identifies statements or insertions which are not spoken by a Member of the Senate on the floor.

Matter set in this typeface indicates words inserted or appended, rather than spoken, by a Member of the House on the floor.

Old Broadway Synagogue as it marks a century of service to the Harlem Jewish community. For 100 years, Old Broadway Synagogue has been one of many important components contributing to make Harlem a stronger, more peaceful and diverse community.

The history of the Old Broadway Synagogue is parallel with that of the American story. It is the story that shows dedication, passion, struggles, which ultimately lead to prosperity. In 1911, when a group of businessmen arrived in America, they came together to establish an institution in order to exercise and enrich their religious beliefs. For thirteen years, early members congregated in a small, available space of bars and café. Even its lack of sufficient location to convene, the group brought together an even closer community. In 1924, the institution had transformed into a Synagogue, which has become a part of Harlem's rich and diverse history. The Old Broadway Synagogue was opened for service as it was situated between Manhattan Street and Lawrence.

The Synagogue's effort to educate the local community is written all over the name given by the early Founders. They chose "Chevra Talmud Torah Anshei Maróvi", which means, the "Society for the Study of the Torah for the people of the West". In the last century, the Synagogue has been well-received by the community. Dedicated members have continued to contribute to the construction and renovation of the Synagogue. Today, Old Broadway consists of seventy dedicating members, all who are very devoted to teaching and spreading the spiritual and ethical ideals of the Jewish traditions.

When speak about the long and proud history of this synagogue, one cannot forget many great leaders who have brought this worship place together and forward. Rabbi Jacob Kret had made tremendous contributions in terms of leadership and history of the synagogue. He was a native of Ostrow Mazowiecka, a city located in northern Poland. After the Second World War broke out, Rabbi Kret left to Lithuania but was later captured by Soviet troops. Among many, he was sent to Siberia. In 1950, the Krets family arrived in United States; later he became a spiritual leader of the Synagogue. After the war ended, refugees from Europe arrived in United States. Many were in need of shelters. The Krets family generously accommodated and assisted them during the new transition process. Mr. Speaker, this kind gesture is one of many reasons Old Broadway Synagogue remains so important in my community and my heart. I can truly say that Old Broadway is my Synagogue. The story of this religious institution reflects, so clear, the similar story of the devoted Americans and migrants; that is we always reach out to the people who are in need of help.

Mr. Speaker, I would like to conclude my remarks today by expressing my utmost appreciation for Old Broadway for all it has done for this community. Even if Old Broadway Synagogue were, perhaps, a smaller religious institution, but it is undeniable that the history of this institution is long and rich, where the congregation's action positively impacted Harlem. I would like to once again congratulate Old Broadway on its 100th anniversary.

HONORING ROBERT W. DARTER, M.D. OF NAPA COUNTY, CALIFORNIA

HON. MIKE THOMPSON

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. THOMPSON of California. Mr. Speaker, I rise today in recognition of Doctor Robert W. Darter's receiving the Frederick K.M. Plessner Award for serving families in a rural county by the Napa County Medical Society.

Dr. Darter was born and raised in Berkeley. He graduated from UC Berkeley with honors in public health in 1954 and received his medical degree from Northwestern University in 1958. He began working as an Epidemic Intelligence Service Office with the Center for Disease Control in 1959 and continues to be the Chief Epidemiologist at the St. Helena Hospital and Health Center.

In 1970 he and his two partners formed what is now the Napa Valley Family Medical Group, which was one of the first incorporated medical groups in the state of California and who now includes eight family physicians. Dr. Darter also had the vision in 1976 to buy a 16mb IBM to document finances, patient appointments and other aspects of a medical practice.

In 1976 he became President of the Napa County Medical Society and has been active in several organizations throughout the years, such as the Napa County Maternal, Child and Adolescent Health Advisory Board, and the Napa County Health and Disability Prevention Board. He obtained the Lifetime Achievement Award in 2006 from the St. Helena Chamber of Commerce.

He has also given back to his community by being a founding member of the St. Helena Public Library and is working on obtaining a charitable status for the St. Helena Public Library Foundation. Dr. Darter began serving as the side line team physician in 1970 for the St. Helena High School Saints and he continues to follow to the team to away games. Through the Kiwanis Club of St. Helena he has made several trips to El Fuerte, Mexico to bring much needed medical care to the local hospital. Yet, his long time passion has been the Boy Scouts, starting as a Troop One assistant scout master in 1962 through 1982. In 1991 he won the Silver Beaver Award, which is the Boy Scouts highest award given to adult leaders.

Dr. Darter is well known in the Napa Valley for his continued work in the community and is fortunate enough to be surrounded by his loving family and life-long friends. He and his wife Jan have five children, Robert Darter IV, Michael Darter, James Darter, John Darter and Kimberly Darter.

Mr. Speaker, it is appropriate at this time that we acknowledge Dr. Robert W. Darter for his decades of devoted service to the Napa Valley community on this day.

IN CELEBRATION OF ALL SOULS' EPISCOPAL CHURCH'S 150TH ANNIVERSARY

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. RANGEL. Mr. Speaker, I rise today to express my warm congratulation for All Souls' Episcopal Church for its monumental 150th Anniversary. All Souls' Episcopal Church has lived up to its mission since its early establishment. Today, the Church continues to serve the Harlem community residents with great pride. For the last 150 years, All Souls' have walked through difficult paths, but each time the congregation and the leadership has been able to overcome the struggles.

All Souls' long history began in 1859 when early members gathered in a large room of a Depot on Sixth Avenue. Two years later, due to an unexpected demographic expansion, the leadership saw that it was necessary to relocate to a more suiting location. The construction of a new Church began. The consecration of the 48th Street became the home of the community up until 1906. In between this period, at least until 1902, All Souls' had reached its apogee. Under the leadership of Reverend Dr. Herber Newton, the Church was considered the most "fashionable" out of all churches in town. Reverend Dr. Newton's preaching and charisma were able to draw members from all classes and backgrounds. At this time, the exploding list of membership brought back the reconsideration of relocating the Church. The consecration was moved from 48th Street to 66th Street.

In 1902, Reverend Dr. Newton retired due to advancing age. The congregation was grateful for his leadership and bright visions. In 1906, All Souls' merged with the Church of the Archangel and relocated to the present location on 88 St. Nicholas Avenue. The two Churches stood side by side, sought strength for one another while reaching out to the community with high dedication and enthusiasm.

In the 1920s, the drastic change of demographic of the era was noticeable. Hispanics and African Americans began to move up-town, where at the time this area was heavily consisted of Caucasian population. A great lesson was learned with this new change. While our Nation was sunk into a deep racial violence and movements against the Black communities, All Souls' took the utmost civil action to defeat racism that occurred within the Church's leadership. The disagreement, which led to bitterness took place between the Vestry and Reverend Dodd, displays a valuable lesson for many to learn—one must stand up to speak for his or her principle despite social surrounding pressures. The courageous act of Reverend Dodd and Bishop Manning eventually enabled "all people in the neighborhood", regardless of race and color, to attend the services.

The livelihood of the Church was revived under the leadership of Reverend Lauder. Under his ministry, All Souls' was able to welcome old and new members. In addition, the Church was able to contribute to the community through programs. Reverend Lauder led the congregation and the community to establish a program, which reached out to assist those who needed shelters. This action